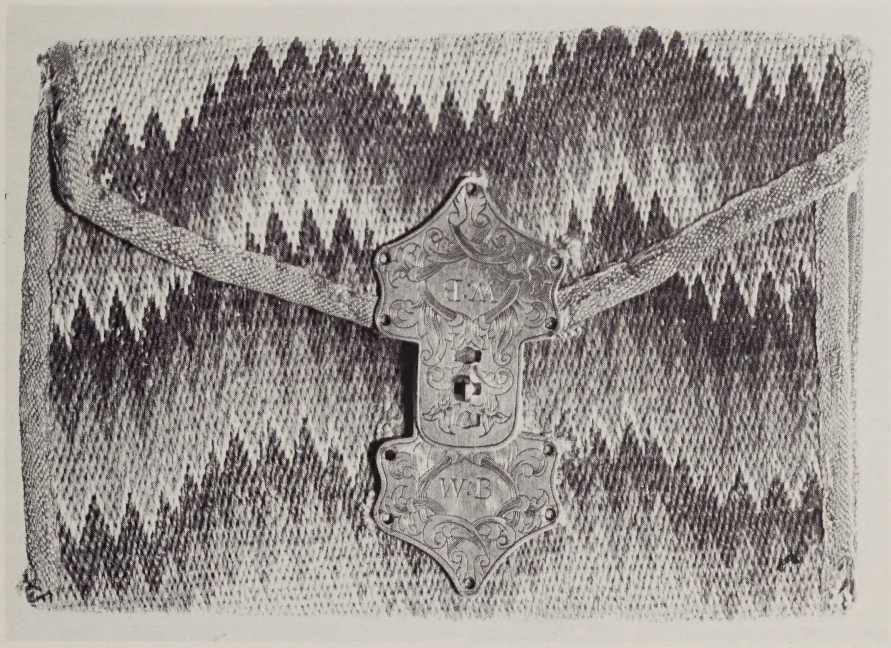
IFAR reports

Volume 10, Numbers 10,11
October, November 1989

Formerly the Stolen Art Alert and Art Research News

Peru v. Dealers in L.A. · Last Minute Cartoon Recovery
A Rubens Questioned · Picasso, Stolen in 1970, Surfaces



Flame-stitch needlework purse with a silver clasp (1750-60) shown here actual size, stolen in New York City.

IFARreports
incorporating *Stolen Art Alert*

Volume 10, Numbers 10,11
October, November 1989

IFARreports is published ten times a year by the International Foundation for Art Research in cooperation with the art community, insurance companies, police, the FBI, and Interpol. ISSN 8756-7172.

Editor: Margaret I. O'Brien
Contributing Editors: Andrew Decker, Constance Lowenthal, Virgilia Heimsath Pancoast,
Editorial Assistants: Fritzi Owens, Caroline Goeser

International Foundation for Art Research
46 East 70th Street, New York, NY 10021
Tel.: (212) 879-1780
Fax: (212) 734-4174
Constance Lowenthal, Executive Director
Virgilia Heimsath Pancoast, Director, Authentication Service
Margaret I. O'Brien Director, Art Theft Archive

Subscription and Membership Information:
Individual Subscriber $50, Commercial-Institutional Subscriber $65 (*IFARreports*, notices of events): Overseas subscribers add $20 for mailing costs; Active Subscriber (*IFARreports* and complimentary admission to IFAR Evenings): Individual $80, Commercial-Institutional $100; Membership (*IFARreports* and complimentary invitations to IFAR Evenings): *Member:* Individual $250, Corporate $1,000; *Patron:* Individual $1,000, Corporate $5,000; and *Benefactor:* Individual $5,000, Corporate $10,000.

Membership in IFAR, a nonprofit educational organization, is tax-deductible. Membership inquiries and payment should be directed to IFAR, 46 East 70th Street, New York, N.Y. 10021.

Board of Directors
James W. Alsdorf, Arthur G. Altschul, Paul Arbon, Marlene Barasch, Bernard V. Bothmer, Christopher J. Burge, David M. Campbell, David L. Dalva II, Barbara Knowles Debs, Gilbert S. Edelson, Franklin Feldman, Robert C. Graham, Jr., Lyn Handler, Jack A. Josephson, Ronald S. Lauder, Leon Levy, Constance Lowenthal, John P. Madigan, Jr., Aaron M. Milrad, John P. Richardson, Craig Hugh Smyth, Louise A. Svendsen, Stephen E. Weil, Malcolm H. Wiener, Mitchell Zuckerman.

Art Advisory Council
Juan Ainaud De Lasarte, Vivian Barnett, Arthur C. Beale, Miklos Boskovits, Bernard V. Bothmer, Dietrich von Bothmer, Jonathan Brown, François Daulte, Linda S. Ferber, Sydney J. Freedberg, William H. Gerdts, E. Haverkamp-Begemann, Julius Held, Michael Jaffé, José Lopez-Rey, Lawrence J. Majewski, David G. Mitten, Priscilla E. Muller, Konrad J. Oberhuber, Klaus Perls, Donald Posner, Theodore Reff, Willibald Sauerländer, Edward V. Sayre, Robert Schmit, Hubert F. von Sonnenburg, Louise A. Svendsen, Harrie Vanderstappen. J. Kirk T. Varnedoe, John Walsh, Christopher J. White, Federico Zeri.

Law Advisory Council
W.R.I. Crewdson, Gilbert S. Edelson, Franklin Feldman, Mark B. Feldman, Philip C. Jessup, Jr., John Henry Merryman, Aaron M. Milrad, James A.R. Nafziger, Peter R. Stern, Stephen E. Weil, Malcolm H. Wiener

Distributed with the support of The National Antique & Art Dealers Association of America, Inc. Printed with the assistance of *Art & Auction* magazine.

©1989 International Foundation for Art Research

The International Foundation for Art Research, Inc.

is pleased to acknowledge the support of its contributors

$5,000 and more

Anonymous Donor
David M. Campbell
Chubb & Son Inc.
Mr. and Mrs. Jerry Handler
IBJ Schroder Bank & Trust Company
Samuel H. Kress Foundation
Ronald S. Lauder
The Henry Luce Foundation, Inc.
The Overbrook Foundation
Billy Rose Foundation

$2,500 and more

The Ahmanson Foundation
Anonymous Donor
J. Aron Charitable Foundation
Art Dealers Association Foundation
Christie's New York
William A. McCarty-Cooper
National Antique & Art Dealers Association of America, Inc.
St. Paul Fire & Marine Insurance Company
Sotheby's

$1,000 and more

Anonymous Donor
The AE Fund
Rachel Adler Gallery
Alsdorf Foundation
Art and Antiques Dealers League
J.N. Bartfield Galleries
Richard J. Bolte
Mr. & Mrs. James E. Burke
B. Gerald Cantor Foundation
Karen B. Cohen
Barbara Knowles Debs
David L. Dennis, Q.C.
Barbara Divver
Franklin Feldman
Forbes Foundation
Frenkel & Co.
Julian W. Glass, Jr.
Hirschl & Adler Galleries, Inc.
Mr. & Mrs. Raymond J. Horowitz
Evan D. Janis
Kennedy Galleries
Linda Noe Laine
Mr. and Mrs. Edwin Lefkowith
Mr. and Mrs. Leon Levy
Achim Moeller Fine Art
Newhouse Galleries
Nordstern Insurance Company of America
Dara and Mark Perlbinder
Perls Galleries
Reader's Digest Corporate Art Collection
Mrs. James J. Rorimer
Jonathan P. Rosen
Israel Sack, Inc.
Fred and Ruth Schwalbe
Harold L. Strauss
Wildenstein & Co., Inc.

$500 and more

A La Vieille Russie
Antiquarium Fine Ancient Arts Gallery
Lily Auchincloss
Marlene Barasch
Mrs. F. Henry Berlin
Campbell's Gallery & Framing
J. Deering Danielson
Fine Arts Risk Management
William H. Harrison, Jr.
Leonard Hutton Galleries
Mr. & Mrs. Gerson Leiber
Maine Antique Digest
Menil Foundation Inc.
Aaron M. Milrad
Montgomery Gallery
Mr. and Mrs. Herbert Owens
Rosenberg & Stiebel
Mr. and Mrs. Jerome S. Rubin
Mr. and Mrs. Alan Safir
Mr. and Mrs. Oscar S. Schafer
Sheldon H. Solow
Robert and Kathryn Steinberg
Mrs. Clyfford Still
Richard T. York

$250 and more

Ace Contemporary Exhibitions
Alice Adam Ltd.
Adamson Duvannes Galleries
Didier Aaron, Inc.
Robert A. Baird, M.D.
Mrs. John T. Barber
Berger & Steingut
Georges Y. Boka
Braarud Fine Art
Butterfield & Butterfield
Centre Canadien d'Expertise de Peinture
William J. Condren
Conner-Rosenkranz
Piero Corsini
Jeffrey Deitch Inc.
William Doyle Galleries
The Elkon Gallery
Richard L. Feigen & Co.
Fischman & Haber
Graham Gallery
Richard Gray Gallery
Mr. & Mrs. Aaron Gural
Mr. and Mrs. James M. Hansen
Martin I. Harman, Inc.
The Hartford
Paulette Howard-Johnston
Joseph P. Keiffer, Inc.
Coe Kerr Gallery
Neil Kreitman
Sydney & Frances Lewis Foundation
Les Art International
Carl D. Lobell
David A. McCabe
Stephen Mazoh & Co.
Mongerson-Wunderlich Gallery
O'Toole Ewald Art Associates
Rosenthal Art Equities
Mr. and Mrs. Herbert D. Schimmel
Nancy Schwartz Fine Art
Judah C. Sommer
Spanierman Gallery
A.J. Suter
Michael Ward, Inc.
Daniel A. Zilkha

A Rubens Reappraisal

IFAR has determined that a painting of a bearded, elderly old man, exhibited as a work of Peter Paul Rubens as recently as 1978, is not by the master, but is instead by an imitator. The painting, examined by IFAR, has a respectable recent history since 1945 when it was on loan from Agnew's in London to an exhibition of Dutch and Flemish paintings in Nottingham, England. In 1974, it was exhibited at Agnew's and in 1977-78, the picture was included in a Rubens exhibition at the Palacio de Velazquez in Madrid.

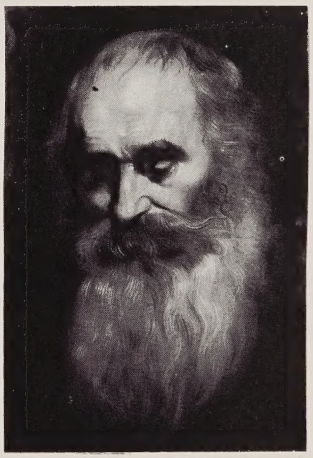
Rubens is known to have painted portraits of bearded men, elderly or otherwise (New Haven, Leningrad, Rome, Prague and others) and as the IFAR work exhibits Rubensesque characteristics, including a high-colored, strongly-lit face before a darkened background, it is not unreasonable to associate it with Rubens' oeuvre. Although the work in question has an exhibition history dating back over forty years, it appears to be little known before that time. It is not included in Adolf Rosenberg's catalogue of Rubens' work of 1906 (Klassiker der Kunst), nor is it in Rudolf Oldenbourg's *Peter Paul Rubens* of 1922.

With the hope of providing the owner with a definitive opinion on this picture, IFAR consulted with noted Rubens scholar, Professor Julius S. Held, a member of IFAR's Advisory Council and Professor Emeritus of Barnard College and Columbia University. He is the author of *Rubens, Selected Drawings* (Phaidon, 1959), *Rubens and His Circle* (Princeton, 1982), and *The Oil Sketches of Peter Paul Rubens* (Princeton, 1980). From the photographs alone, Professor Held identified this head as a work he has known since 1949 when he first had an inquiry about it from Agnew's. In addition, Christie's, New York, made an inquiry about this same work in 1983. Professor Held was aware of its being in the 1977-78 exhibition in Madrid. In a letter to IFAR he stated that "aside from the fact that I never accepted it as Rubens' work, it does not speak too well for a picture if it has been, as they say, 'kicking around' for over forty years." He added that he believes it is by an "imitator who may be responsible for other such heads." In addition, he told IFAR that it probably dates from the 17th century and may have been executed by one of the many painters or assistants that worked in Rubens' circle.

Interestingly, Professor Held alerted IFAR to a review of the Madrid exhibition in *The Burlington Magazine* of May, 1978, by Michael Jaffé, also a Rubens scholar, IFAR Advisory Council member, and director of the Fitzwilliam Museum in Cambridge, England. Jaffé questioned the authenticity of this work as well and wrote, "this study of a greybeard in type, in attitude and in exaggeratedly high contrast of ruddy and yellow local colours, relates better to the work of Pieter van Mol. . .than to Rubens." Van Mol was also a Flemish painter (1599-1650) who worked with Rubens and imitated his style.

Perhaps this examination shows as well as any the importance of IFAR's Authentication Service, particularly for collectors who do not have easy access to the major scholars in the field. Not only did Professor Held provide IFAR with his opinion, but he was able to show that he does not stand alone in his rejection of this work as a Rubens.

Virgilia Heimsath Pancoast



Formerly attributed to Rubens, this Head of an Old Man *has been determined by IFAR to be by a Rubens imitator instead.*

Digging For Dollars

In our continuing effort to keep our readers abreast of developments in the field of art law, IFAR has recently written about several cases in which foreign governments sued in U.S. court for the return of art treasures, claiming they were stolen or illegally exported. Most recently we commented on the Indiana decision giving Cyprus possession of mosaics. Earlier we covered the pending suit of the Republic of Turkey against the Metropolitan Museum of Art.

Last spring, we received an article from the Los Angeles Times *covering the trial of an American couple accused of buying looted artifacts in Peru and bringing them into the U.S. without permission from Peruvian authorities and in violation of the UNESCO Convention, to which the U.S. is party. Soon after this we talked to George C. Roberts, a representative of the Peruvian government. He filled us in on what was going on and began sending us updated information. We were planning an article ourselves when we saw that* Art & Auction *had published an excellent article on the subject by Andrew Decker, a free lance journalist based in New York who covers legal issues in the art market. We thank him for letting us reprint it here.*

A case of smuggled Peruvian artifacts focuses attention on international property laws

Since last March, when the following article was written, David Swetnam pled guilty to one criminal count of misrepresenting property brought into the United States. Swetnam entered his plea on May 12, and the other counts were dropped. The charges filed against his wife, Jacquelyn, were dismissed.

In a civil case that Peru brought against dealer Benjamin Johnson, who allegedly received illicitly excavated and exported artifacts, a Los Angeles federal district judge decided against Peru on June 29. Judge William P. Gray ruled that Peru did not prove that the artifacts came from Peru or that the country's blanket-ownership laws give Peru title to unrecorded or unregistered artifacts. Such laws, given their wording, Judge Grey wrote, "could reasonably be considered to have no more effect than export restrictions," which address what may leave the country legally but which do not give Peru a claim to artifacts outside the country.

A California businessman coordinating Peru's legal claims, George Roberts, said the country intends to appeal the decision and to pursue pending claims against others who were involved with the Swetnams.

Andrew Decker

In late 1986, grave robbers in the Sipan area of Peru began excavating a 5th-century A.D. Moche pyramid. Within months, the tomb of a warrior priest had yielded approximately 300 ceramic and metal artifacts valued at nearly $3 million, making it one of the most spectacular South

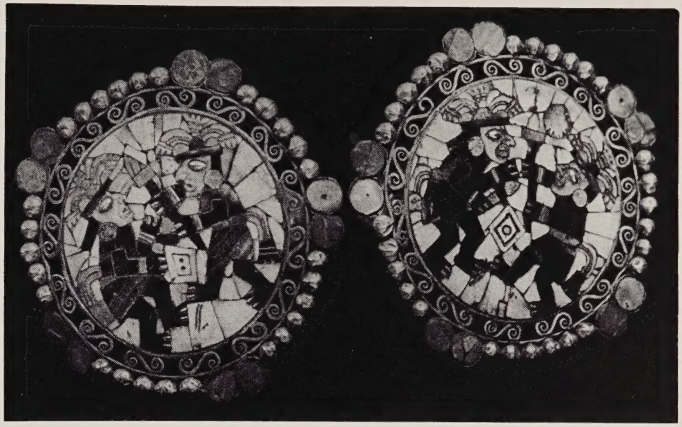
Photograph Bob Grant

This gold Jaguar Head *was seized by U.S. Customs officials from David Swetnam. It was not claimed by the Peruvian government so it was returned to him. It is believed to be a fake by prominent Peruvian authorities and collectors alike.*

American caches ever uncovered. On November 17, 1988, following a 14-month U.S. Customs Service investigation of five California pre-Columbian dealers and collectors, a federal grand jury indicted importers and dealers David and Jacquelyn Swetnam on smuggling-related charges. Through the investigation, the U.S. seized an undisclosed number of Sipan artifacts that will be returned to Peru if the Swetnams are found guilty. Although a California judge has since ordered the four unindicted dealers' property returned, the order has been stayed pending the resolution of a Peruvian governmental claim to the artifacts: under Peruvian law, all artifacts unearthed in the country since 1929 are inalienably owned by the country.

While the criminal case provides a glimpse into a smuggling operation, the civil proceedings illustrate the muddled law regarding ownership of pre-Columbian property, and could set a precedent that would allow Peru to claim most Peruvian pre-Columbian artifacts now in the U.S. "That's not our intent," said George C. Roberts, a representative of the Peruvian government, but he acknowledged, "However the decision comes down on this, it's going to affect everything. This is going to be a watershed case."

The allegations in the Swetnam case bespeak a complex criminal operation. According to government affidavits, Michael Kelly, a British citizen and California art dealer, requested a meeting with a Customs agent on September 18, 1987, where Kelly apparently told of an elaborate smuggling operation network. Kelly alleged that, in February 1987, three California investors, Orman K. Gaspar, George H. Gelsebach, and Ronald T. Stanman, bankrolled a $40,000 shopping spree in Lima to buy a group of colonial furniture from a Peruvian collector. Before leaving the U.S., Kelly discussed his travel plans with pre-Columbian dealer David Swetnam and his wife, Jacquelyn. About the same time, Swetnam learned of the incredible find at Sipan, and he gave the news to the investment group.



Photograph Bob Grant

Moche Ear Spools, *three inches in diameter, made of gold inlaid with mother of pearl and turquoise. The design is Sipanesque, however their origin is a mystery. These will be returned to Peru.*

In March 1987, Kelly, Swetnam, and two of the investors flew to Lima. The night they arrived, Swetnam obtained several of the Sipan pieces and showed them to the investors, who became interested after their colonial furniture deal fell through the next day. The investors commented on the problem involved in investing in the artifacts—namely that they were contraband and could not be taken out of the country legally. Swetnam, who had some experience in the field, suggested taking ceramic works by land to Bolivia, adding a layer of clay to the works, and imprinting the phrase "hecho en Bolivia" (made in Bolivia) in the new clay. The ceramics could then be brought into the U.S. as reproductions. Non-ceramic items would be handled differently. A Peruvian dealer on the scene reportedly said he knew bribable Peruvian Customs officials who would let the artifacts out of the country. The investors decided to invest $80,000 in Sipan artifacts.

From April until August, 1987, the group shipped over 100 artifacts from Sipan to London, where they were placed in storage. London was both convenient (England allows the importation of such property) and necessary—since Kelly is a British citizen and an American resident, U.S. Customs wouldn't review his property as closely as if it had arrived from Latin America. In the spring of 1987, Kelly brought the first of the Sipan treasures, 19 artifacts worth $150,000, into the U.S., and he was paid for his services. Soon after the second shipment, on August 9, Kelly decided to inform Customs of the alleged smuggling ring.

In a recent telephone interview, Kelly declined to discuss his motives, but said, "I thought it was going too far, and something had to be done about it." Primarily a dealer in Latin American paintings and ethnographic art, he admitted to having handled around 15 pre-Columbian artifacts in his career. "The way I look at it,"

Kelly said, "which is different from when I was younger, is, as a civilized person, would you want someone to come along and dig up your father's grave and take the rings off his fingers, whether it's a year from now or 2,000 years from now?" He declined to state why he had waited nine months to act.

Starting in November, Kelly made a series of calls to all the parties involved and recorded the conversations. In the ensuing months, the relationships between the parties began to disintegrate. Swetnam and his wife were supposed to sell the artifacts and give the investment group its capital and 55 percent of the profit; the Swetnams and their colleague in Lima would split the remaining 45 percent. Payments weren't made, the investment group wouldn't release the collateral that Swetnam and Kelly had put up initially, the Swetnams and the investment group had discrepancies in the number of artifacts the group had received, and sales were slower than they had expected.

Meanwhile, the trail leading to pre-Columbian artifacts branched out. In February 1988, Kelly's contact at the Customs Service informed him of an upcoming Santa Barbara Museum of Art exhibition of parts of the collection of Santa Barbara collector, Charles Craig, including pre-Columbian artifacts. Kelly and the Customs agent went to the exhibition. Of about 274 pre-Columbian artifacts on display, Kelly identified 20 that had been in Swetnam's inventory. He said that a further seven may have once been Swetnam's.

A month later, on March 30, 1988, roughly 60 U.S. Customs agents raided the homes and/or business of Swetnam and several alleged co-conspirators or buyers of the original artifacts. According to the lawyer of one of the raid targets, the Customs search warrant allowed the officials to seize "pre-Columbian objects" (a horribly ambiguous and overbroad term that covers everything created from the dawn of time until the Spanish conquest of South America). Altogether, the Customs and federal officials seized approximately 1,300 objects from the various locations. Shortly afterwards, Customs officials hired a California dealer, Ronald Damman of the Stendahls Gallery, to sort out what they had seized. "When they called me," Damman recalled, "they said, 'Mr. Damman, we don't know what we have. Would you please come down and identify it for us?' " Damman spent a week in a warehouse sorting through the property. Starting in April 1988, the government began returning artifacts Damman and another expert said were either not from Peru or were fake. Two dealers filed motions to have their property returned. They were still in the dark as to why it was seized in the first place; Customs affidavits supporting the search warrants were still under seal because the federal investigation had not been completed.

Photograph Bob Grant

Suicide Man, *seized from Swetnam, was one of the 20 pieces he had to forfeit after he pled guilty.*

On November 17, 1988, the federal grand jury reviewing the Customs department's case handed down a ten-count indictment against David and Jacquelyn Swetnam. The indictment outlined the Swetnams' operations with Kelly, listing 20 objects the couple arranged to have brought into the country, and specifically charged that the Swetnams conspired to make false statements to federal officials, have goods brought into the country that were not accurately described, and receive the smuggled goods once they were in the U.S. Each charge carries a maximum penalty of five years in jail and a fine of $250,000. The indictments were an anticlimax. Given the breadth and details of Kelly's information as a confidential informant, the Swetnams' lawyers breathed a sigh of relief. One attorney said, "The indictment that came down—aiding and abetting and failing to declare an antiquity—is but a shadow of its former self in that the government planned to charge them with taking stolen property." A source familiar with the case and with Peruvian laws and U.S. regulations on importing cultural property said the government's strategy regarding the prosecution is "the easy way out." David and Jacquelyn Swetnam pleaded not guilty, and their case was slated for trial on March 7, 1989.

None of the Swetnams' investors or buyers was indicted. On November 21, four days after the grand jury handed down the indictments, the Federal District Judge granted two of the buyers' motions to have their property returned, but a few days later, a California lawyer acting on behalf of Peru obtained both a temporary

restraining order requiring that the U.S. retain the property. He also filed a motion claiming Peruvian ownership of the seized property and requesting its return.

The Swetnam case has illustrated clearly how confused international law is concerning such matters. Peruvian law on ruins and native artifacts is both simple and broad: excavations not sanctioned by the government are illegal, and the artifacts themselves are part of the country's inalienable national patrimony. Although they may be privately owned and traded, they must be centrally registered, and subsequent sales or transfers must be recorded with the government. Finally, governmental permission is required for exportation.

Peru's blanket patrimony laws serve two purposes. First, they are the sole means by which a largely destitute country, such as Peru, can keep a claim to its unrecorded artifacts. Unlike when catalogued museum artifacts are stolen, in which case there is an owner who can provide a description of the property and the rough time of the theft, looted artifacts are only known to the grave robbers and black marketeers who handle them. Eugene Chang Rodriguez, minister counselor of the Peruvian Embassy in Washington until 1989, noted that the Sipan site was one of many ruins whose locations were known but which had not been excavated. Peru simply has neither the funds nor the archaeologists to excavate all its known sites.

A second purpose of the laws is to discourage looting, which invariably destroys both some of the artifacts and the archaeological context in which they should be studied. By declaring the artifacts state property under Peruvian law, possession of unregistered artifacts becomes a form of theft—owners are handling stolen goods. But in terms of the international market, the laws are worthless unless other governments recognize them.

U.S. law that supports foreign blanket patrimony claims is thin. In the landmark 1977 criminal case of *U.S. v. McClain*, an antiquities dealer was found guilty of violating the National Stolen Property Act (NSPA)—that is, of theft—because she imported unregistered Mexican artifacts without having obtained export permits; Mexico, like Peru, considers all artifacts part of its national patrimony. The court held that the statute was violated because the property was worth more than $5,000 and McClain knew she was violating Mexican export laws.

Although *McClain* has not been cited as precedent in court since then, it has inspired legislative attempts to undo it. In 1985 and 1986, U.S. senators proposed separate bills to make it tougher for foreign countries to file national patrimony ownership claims, particularly on artifacts that had been in the U.S. for a number of years. The measures' altruistic proponents claimed that collectors and museums in the U.S. were better equipped than authorities in developing nations to conserve and study the artifacts. Less posterity-oriented supporters argued that if U.S. citizens and museums didn't buy the artifacts, collectors in Europe, where there is no recognition of blanket foreign patrimony laws, would. Representatives of the museum community testified in Senate hearings that, without the legislation, foreign governments could virtually take artifacts from U.S. museums' walls and display

Photograph Bob Grant

George C. Roberts and Louisa Kam-Mont, correspondent from Carettas *magazine, holding a Sipan copper mask. The vase on the right is perhaps one of the largest Paracas vases ever found. It was covered with slip and smuggled out of Peru disguised as cheap contemporary pottery. The slip was later soaked off and, lo and behold, a $25,000 Paracas vase!*

cases. Officials from the U.S. Attorney's office, the State Department, and other governmental branches, protested that the proposed bills would turn the U.S. into a "pirate's cove" of illegally exported property and would provoke the wrath of Latin American countries in other areas where the U.S. sought their cooperation (blocking the drug trade, for instance). Both bills died in committee.

The only other protection for unregistered artifacts comes under the UNESCO Convention, and that is limited; a country must ask for import restrictions on artifacts either from a certain area of by a particular civilization. The President's Cultural Property Advisory Committee, a branch of the U.S. Information Agency, reviews such requests. To date, only El Salvador has received such protection.* Regarding the Sipan site , the Peruvian government did not even ask the U.S. to assert import restrictions under the UNESCO Convention.

Despite Peru's theoretical blanket ownership claims to all artifacts discovered since 1929, there is an active market for the works in the U.S. A few pre-Columbian artifacts have sold for over $100,000 but most, according to New York dealer Harmer Johnson, bring $1,000 or under. Johnson, who doesn't notify foreign governments of his acquisitions, said he buys and sells the modestly valued artifacts "with a clear conscience." But he stays away from exceptional property offered by people who demand cash or want to arrange elaborate, cloak-and-dagger, dead-of-night meetings.

Christie's no longer holds auctions of pre-Columbian property

* Since this article appeared Bolivian textiles from the Aymara culture have also been protected.

Photograph Bob Grant

Impounded cartons fill a closely guarded security warehouse in Los Angeles, where hundreds of seized treasures await final disposition by the U.S. Customs and the Courts.

in New York, but Sotheby's offers the artifacts routinely, including those from Peru. Neither spokesmen nor expert at legal staff at Sotheby's would comment on the practice, but Harmer Johnson said, "The logistics of Peru's going to Sotheby's, stopping a sale, and proving that the things were stolen are cumbersome." On at least one recent occasion, however, Peru informed Sotheby's that it was offering contraband artifacts. The auction house agreed to withdraw the property if Peru got a court order barring its sale. Peruvian officials did not follow through.

Although the Peruvian claim in the Swetnam case only named two of the purported buyers of Sipan artifacts, as of mid-January, George C. Roberts, Peru's representative in the matter and a California businessman, said he intended to expand the claim to cover artifacts seized from the other buyers and investors involved. Roberts is also seeking backing from other Latin American countries and China, which successfully demanded the return of property on offer at Sotheby's last fall. The lawyer for one of the buyers whose artifacts have been seized is fighting the charges on the grounds that none of the goods is contraband: none is made of gold (and thus likely to be from Sipan), and all were acquired in the U.S. He has also stated that, to his knowledge, Peru's blanket ownership claim "has never before been recognized by any court in this country." In a telephone interview, the lawyer presaged, "The Peruvian theory, if they prevail in this case, will allow them to walk into any museum in the country and take Peruvian pre-Columbian property."

Roberts acknowledged that Peruvian success in the claim could have far-reaching effects, but he said, "No one has ever said, at least not within my earshot, that they will be looking for things to reclaim in American museums. What's gone is gone, and we're not trying to get it back. The object of all this is to prevent ongoing pillaging. We specifically took our claim on these objects," which, he said, have no register marks, are completely unknown, and were taken out of the country illegally. To that extent, he acknowledged that there was little to distinguish the artifacts Peru is claiming from those sold every day in dealers' shops or auction houses across the U.S. "If we were to prevail," Roberts said, "and if Sotheby's wanted to sell an unregistered object, the person who wanted to purchase that object would have to reflect on its unregistered status and consider that when bidding. But if we prevail on this, there's going to have to be some reasonableness all around. I think we would want to take each case on a merit basis."

Andrew Decker

Copyright Andrew Decker. Reprinted by permission of Art & Auction.

Stolen Picasso Found After 19 Years

IFAR's Records are Key

Ownership Contested in a Florida Lawsuit

A stolen Picasso painting, missing since its 1970 theft from Baltimore, turned up early this year in Miami. The whereabouts of *Faune Jouant à la Diaule* (Faun Playing a Flute) became known in January when Robert Miller Gallery, Inc. of New York City asked IFAR to check if the painting had been reported stolen. It had indeed.

The original owner, Leslie Legum, hired Frank O'Neil, a private investigator who has since died, to try to find and recover the twenty-three paintings stolen by burglars who broke into the Legum apartment in April 1970. Seven years after the theft, just one year after IFAR established its Art Theft Archive, Mr. O'Neil reported the list of stolen paintings. The Picasso was illustrated on the cover of IFAR's *Index of Stolen Art, 1977.* IFAR's files show that Mr. O'Neil also reported the theft to the Art Dealers Association of America which, for many years, circulated theft reports.

When Robert Miller Gallery, Inc. learned that the picture they thought they had bought for $300,000 was stolen, they moved to contain the loss and recover their money. They filed suit in Dade Circuit Court against the seller, Raul Zuniga, and asked to freeze the $240,000 believed to be in a trust account with his attorneys. Within a week, the court ordered the $240,000 be put into an account from which withdrawals could be made only with signatures of lawyers representing both the gallery and Mr. Zuniga. The gallery's court papers asserted that Mr. Zuniga had said he acquired the painting directly from the artist but that IFAR's records showed that his title to the work might well be defective.

Asking IFAR to do an art theft search is best before buying a work of art. Robert Miller Gallery would not be involved in this dispute had they done so. However, the gallery did not lose the entire purchase price.

After the inquiry, IFAR found that Mr. O'Neil was deceased and learned Mr. Legum's identity with the help of journalists at *The Baltimore Sun* which had reported the theft in 1970. Mr. Legum wrote to Robert Miller Gallery to demand the return of the Picasso. On February 15, the gallery amended its suit and added Mr. Legum as a defendant. On March 22, Mr. Legum answered the amended suit and affirmed that the painting was stolen from him in 1970 and that Zuniga could not convey title to it. Mr. Legum filed a counterclaim for replevin, seeking to recover his property which, to his best knowledge, the court papers said, was in the Miami apartment of Robert Miller, held on behalf of Robert Miller Gallery, Inc. Mr. Legum asked judgment for the possession of the Picasso and costs of the action.

Pablo Picasso, "Faune Jouant à la Diaule" (1947) *mixed media on paper mounted on canvas, 64.8 x 50.2 cm. Signed upper left, Picasso 1947. IFAR #77.321.3.*

Mr. Legum's attorney, Peter R. Stern of Berger & Steingut, said his client was grateful for IFAR's role in discovering the present whereabouts of the painting. He also said his client had recently been permitted to see the Picasso and had made a positive identification. Mr. Stern told IFAR at press time that he believed the matter would come to trial but that he did not know when.

Eric Roper of Roper & Barandes, the New York attorney representing Robert Miller Gallery, Inc., said he had no comment for IFAR and would not provide copies of court papers. He told IFAR he regretted appearing "uncooperative," but that it was in the best interest of his client to say nothing about the matter.

Constance Lowenthal

Thief's Attorney Recovers 44 Important Comic Strips

Park Avenue Law Office "Sting"

Another exciting episode in the story of the comic strip caper has brought the tale almost to its conclusion. In the August issue of *IFARreports*, we wrote that the sentencing of Sherman Krisher, originally set for August 18, had been postponed because he was admitted to the hospital for depression. Mr. Krisher, who pleaded guilty to stealing original comic strips from the Museum of Cartoon Art in Rye Brook, New York where he was employed as a curator, had only managed to help three items find their way back to the museum.

Scheduled for October 2, the sentencing was again postponed while Philip Russell, Mr. Krisher's attorney, set up a daring "sting" recovery of 44 of the comic strips stolen by his client.

On Tuesday, October 3, Mr. Russell met in the Park Avenue law office of attorneys for a cartoon art dealer from Cincinnati. The dealer had agreed to sell the original strips to Mr. Russell for $62,800 and expected to be paid in cash or certified checks in amounts of less than $10,000. The dealer was taken by surprise when policemen from the city's Safes, Lofts and Trucks Squad burst in to seize the stolen items. Among them were numerous Dick Tracy strips, some of the most important items stolen, according to Barbara Hammond, the museum's director.

It was not immediately known whether the dealer knew the strips were stolen, either when he bought them or when he agreed to sell them. A disputed number of stolen comic strips are still unrecovered.

Mr. Krisher was sentenced the next day. Although he faced possible imprisonment of seven years, he will not serve time. Mr. Krisher will do 500 hours of community service and make restitution to the museum of $45,000. He might have been required to pay up to $200,000. Mr. Krisher's cooperation with his attorney in achieving the return of many of the important items was said to have been a major factor in the sentence.

Constance Lowenthal

Chester Gould's Dick Tracy *from 1971.*

Recoveries

Paintings, Pastels, Mixed Media Works, Watercolors

BONHEUR, Rosa, (French, 1822-99). *Cows at Pasture.* Oil on canvas. 120 x 60.0 cm. (*IFARreports*, vol. 9, no. 7/8, Jul./Aug. '88, p. 19, no. 729, *88.452.)

PICASSO, Pablo, (Spanish, 1891-1973). *Faune Jouant à la diaule.* Mixed media on paper mounted on canvas. 64.8 x 50.2 cm. (*Index of Stolen Art*, 1977, p. 35, *77.321.3.)

Stolen Objects

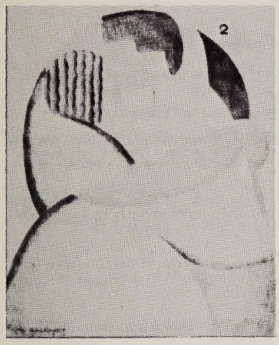
The stolen works listed in this publication are grouped under six main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

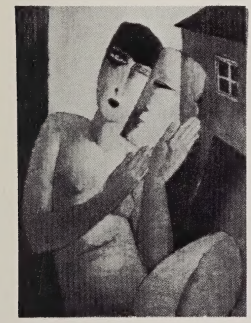
Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

Stolen Art Alert

In cooperation with the art community, insurance companies, police, the FBI and Interpol



876



877

879

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

Belgian, 20th Century

876 BAUGNIET, Marcel Louis. *The Kiss,* 1925. Oil on canvas. 80.0 x 65.0 cm. Signed and dated in l/l. *89.289.2. Uccle, Belgium. Jan. 9 '89.

877 CARON, Marcel (1890-1961). *Woman with a Mask,* ca. 1925. Oil on canvas. Approx. 60.0 x 50.0 cm. Signed. *89.289.4. Uccle, Belgium. Jan. 9 '89.

878 FLOUQUET, Pierre Louis (1900-67). *Mesens at the Piano,* 1922. Oil on canvas. Approx. 70.0 x 70.0 cm. Signed. 89.289.7. Uccle, Belgium. Jan. 9 '89.

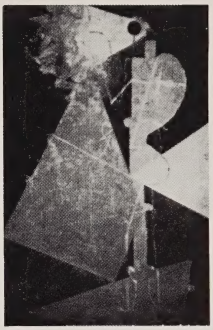
879 FLOUQUET, Pierre Louis (1900-67). *Motherhood,* ca. 1924. Oil on canvas. 130.0 x 70.0 cm. Signed in l/r. *89.289.1. Uccle, Belgium. Jan. 9 '89.

880 GAILLARD, Jean Jacques. *The Sonorous Contemporary,* 1927. Oil on canvas. Approx. 100.0 x 70.0 cm. Signed and the title inscribed on verso. *89.289.5. Uccle, Belgium. Jan. 9 '89.

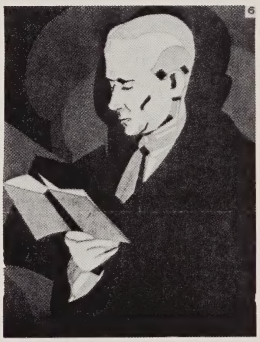
881 MAES, Karel. *Portrait of Mr. Slosse,* 1925. Oil on canvas. Approx. 75.0 x 55.0 cm. Signed and dedicated. *89.289.6. Uccle, Belgium. Jan. 9 '89.

882 MAES, Karel. *Abstract Composition,* ca. 1925. Oil on canvas. Approx. 50.0 x 40.0 cm. Signed. 89.289.10. Uccle, Belgium. Jan. 9 '89.

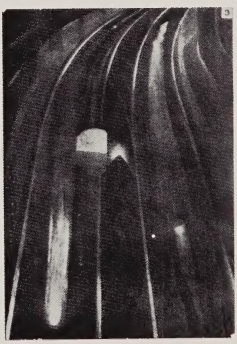
883 STEVEN, Fernand. *Railway Lines.* Oil on canvas. 100.0 x 75.0 cm. Signed. *89.289.3. Uccle, Belgium. Jan. 9 '89.



880



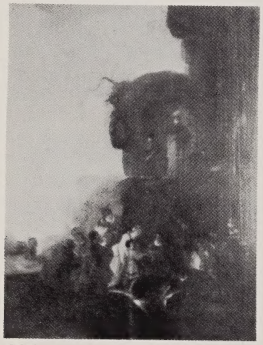
881



883

884

885



886

887

Bulgarian, 20th Century

884 KONSTANTINOV, Anastas. *Conflict III.* Oil on canvas. 100.0 x 50.0 cm. Predominantly blue in color. Stolen with five other paintings by the same artist. *89.274.4. Limmen, The Netherlands. May 6 '89.

885 KONSTANTINOV, Anastas. *The Kiss,* 1986. Oil on canvas. 60.0 x 50.0 cm. Predominant colors are orange, yellow and blue. Stolen with five other paintings by the same artist. Signed and dated 86 in l/r. *89.274.5. Limmen, The Netherlands. May 6 '89.

Dutch, 17th Century

886 Unknown. *Figures Bathing in a Spring.* Oil on panel. 60.0 x 50.0 cm. *89.274.6. Limmen, The Netherlands. May 6 '89.

887 Unknown. *Landscape with a Shepherdess Milking a Cow.* Oil on canvas. *89.274.2. Ulvenhout, The Netherlands. Apr. 3 '89.

Dutch, 19th Century

888 HENDRIKS, Frederik Hendrik (1808-65). *Summer Landscape with Cattle.* Oil on canvas. Signed in l/l. *89.274.1. Vlijmen, The Netherlands. Mar. 15 '89.

English, 18th Century

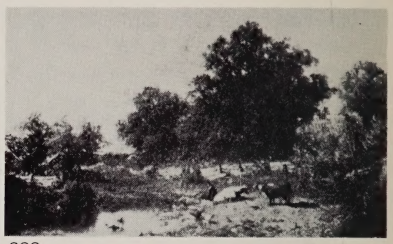
889 DANCE, Sir Nathaniel (1734-1811). *The Third Duke of Grafton.* Oil on canvas. 88.9 x 68.6 cm. The figure half length dressed in a brown coat, seated at a writing table. *89.291.2. Northhamptonshire, England. Sep. 8 '89. *Reward.*

English, 19th Century

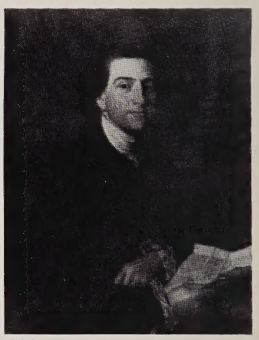
890 STANNARD, Eloise Harriet. *Still Life with a Basket of Strawberries.* Oil on canvas. 30.5 x 36.8 cm. Signed and dated. Strawberries on a cabbage leaf in a basket with a butterfly, one of a pair with *Still Life with Grapes in Basket* also stolen. *89.291.3. Huntingdon, England. Aug. 27 '89. *Reward.*

European, 17th Century

891 Unknown. *Angel Appearing to a Sleeping Figure.* Oil on canvas. 30.0 x 25.0 cm. *89.274.8. Limmen, The Netherlands. May 6 '89.

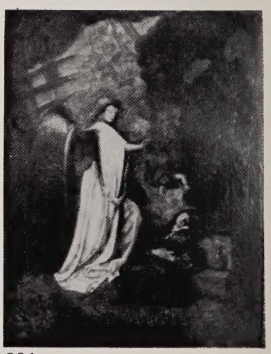


888

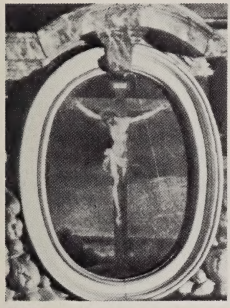


889

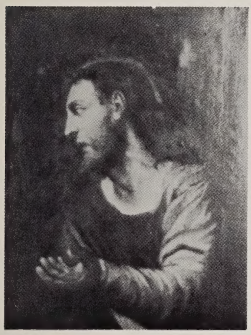
890



891

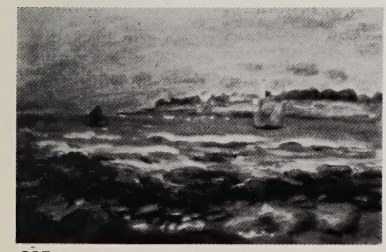


892



893

894



895

892 The Princess of Nassau. *Crucifixion,* ca. 1680. Oil on panel. 35.0 x 26.0 cm. Listed under No. 13075 by the Belgian Royal Artistic Heritage Institute. *89.285. Limburg, Belgium. Feb. 11 '89.

893 Unknown. *Figure of Christ.* Oil on canvas. 65.0 x 50.0 cm. *89.274.7. Limmen, The Netherlands. May 6 '89.

European, 19th Century

894 Unknown. *A Young Girl,* 1895. Oil on canvas. Monogrammed "MA" and dated in u/r: 18MA95. *89.274.10. Barneveld, The Netherlands. May 26 '89.

French, 19th Century

895 RENOIR, Pierre Auguste (1841-1919). *Près d'Antibes,* 1900. Oil on canvas. 26.2 x 37.4 cm. Signed in l/r. *89.273. Zurich, Switzerland. Sep. 29 '89.

French, 20th Century

896 BONNAT, Leon Joseph Florentin (1883-1922). *Jacob Wrestling with the Angel.* Oil on cardboard. 39.0 x 25.5 cm. Initialed: L.B. in l/r, inscribed: L.B. 1122 on verso. *89.284. Bayonne, France. Dec. 14 '88.

897 MAREMBERT, Jean (1900-29). *The Brides,* Oil on canvas. Approx. 80.0 x 60.0 cm. Signed. 89.289.8. Uccle, Belgium. Jan. 9 '89.

898 MAREMBERT, Jean (1900-29). *Sailor at the Water's Edge,* Oil on canvas. Approx. 100.0 x 60.0 cm. Signed. 89.289.9, Uccle, Belgium. Jan. 9 '89.

German, 19th Century

899 SPITZWEG, Carl (1808-85). *The Love Letter.* Oil on canvas laid down on wood. 24.0 x 21.0 cm. 89.283.1. Wiesbaden, Fed. Rep. of Germany. Sep. 3 '89.

900 SPITZWEG, Carl (1808-85). *The Poor Poet.* Oil on canvas, laid down on wood. 36.3 x 44.7 cm. 89.283.2. Wiesbaden, Fed. Rep. of Germany. Sep. 3 '89.

Italian, 17th Century

901 Unknown. *Adoration of the Shepherds.* Oil on canvas. 100.0 x 90.0 cm. *89.275.4. Montefiascone, Italy. Jun. 21 '89.

902 Unknown. *Carlo II, King of Naples,* 1690. Oil on canvas. *89.276.4. Ausonia, Italy. Jul. 15 '89.

903 No report.

898

901

902

904

905

906

907

908

Italian, 18th Century

904 Unknown. *Figures by a Lake.* Oil on canvas. 38.0 x 78.0 cm. *89.275.8. Montefiascone, Italy. Jun. 21 '89.

905 Unknown. *River Scene.* Oil on canvas. 44.0 x 90.0 cm. *89.275.9. Montefiascone, Italy. Jun. 21 '89.

Italian, 17th Century

906 Unknown. *Saint Anne with the Virgin Mary.* Oil on canvas. *89.276.3. Ausonia, Italy. Jul. 15 '89.

907 Unknown. *Saint George and the Dragon,* 1677. Oil on canvas. *89.276.1. Ausonia, Italy. Jul. 15 '89.

908 Unknown. *Saint Nicholas,* 1648. Oil on canvas. *89.276.2. Ausonia, Italy. Jul. 15 '89.

Italian, 18th Century

909 Unknown. *The Forum of Boarius.* Oil on canvas. 115.0 x 150.0 cm. *89.275.6. Montefiascone, Italy. Jun. 21 '89.

910 Unknown. *View of Rome with Santa Maria in Dominica and San Stefano Rotondo.* Oil on canvas. 26.0 x 28.0 cm. *89.275.10. Montefiascone, Italy. Jun. 21 '89.

911 Unknown. *View of the Capitoline Hill.* Oil on canvas. 115.0 x 150.0 cm. *89.275.7. Montefiascone, Italy. Jun. 21 '89.

912 Unknown. *View of the Roman Colosseum.* Oil on canvas. Approx. 120.0 x 153.0 cm. *89.275.5. Montefiascone, Italy. Jun. 21 '89.

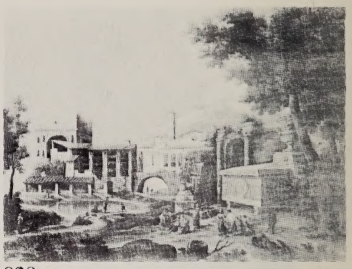
Prints, Drawings

American, 19th Cenury

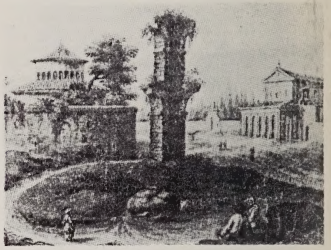
913 CHURCH, Frederick Stuart (1842-1923). *The Mermaid.* Etching on toned paper. 22.9 x 15.2 cm. Signed in plate in l/r, titled in plate in l/l. Acquisition no. 80.01. *89.294. New York, NY. Jul. 28 '89.

Dutch, 18th Century

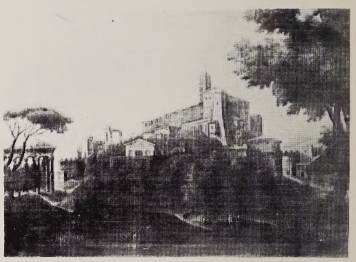
914 WINTER, Hendrik van (1717-83). *Duivenvoorde Castle.* Colored etching. 40.0 x 60.0 cm. with frame. Signed and dated in l/l. *89.274.9. Rijswijk, The Netherlands. Apr. 19 '89.



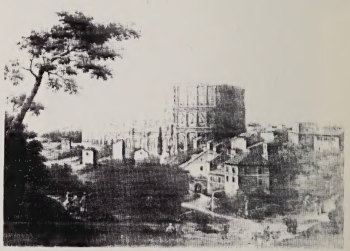
909



910

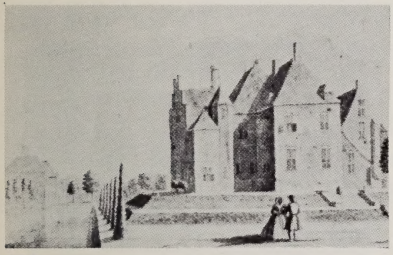


911



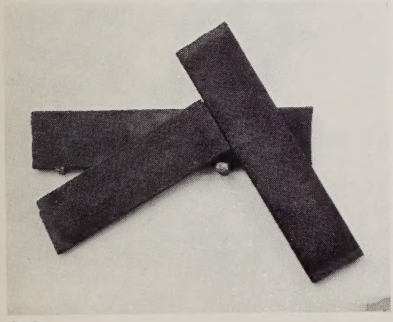
912

913



914

917



919

French, 20th Century

915 DUPAS, Jean Theodore (1882-1964). *Untitled,* ca. 1929. Indian ink and pencil. Approx. 48.3 x 40.6 cm. Signed Jean Dupas. Depicting a woman with brunette hair reclining beside a woman sitting erectly whose fair hair falls over her shoulder. 89.268.3. Fire Island, NY. Sep. 1 '88.

916 DUPAS, Jean Theodore (1882-1964). *Untitled,* ca. 1929. Indian ink and pencil. Approx. 48.3 x 40.6 cm. Signed Jean Dupas. Depicting the head of a horse with a woman holding the reins and bridle. 89.268.4. Fire Island, NY. Sep. 1 '88.

917 DUPAS, Jean-Theodore (1882-1964). Untitled, 1930. Indian ink and pencil. Approx. 48.3 x 40.6 cm. Signed and dated in l/r: Jean Dupas 1929. *89.268.2. Seaview, NY. Sep. 1 '88.

Sculpture

American, 20th Century

918 KNIGHT, Charles. *Buffalo,* 1917. Bronze. 34.3 x 25.4 x 58.4 cm. Pedestal 2.5 x 21.0 x 48.5 cm. *89.280. New York, NY. Sep. 19 '89.

919 NONAS, Richard. *Untitled No. 41,* 1988. Steel. 22.9 x 30.5 x 4.4 cm. Signed and dated on back. *89.277. Los Angeles, CA. Jun. 1 '89.

Canadian, 20th Century

920 KENNEDY, Sybil (1899-1986). *Mother and Child.* Bronze. 409.0 x 48.0 x 48.0 cm. *89.281.1. Montreal, Canada. Jul. 15 '89.

921 LIARDI, Donald (b. 1952). *The Circle of Life.* Bronze. Ht. 30.5 cm. Signed on one foot. *89.281.2. Montreal, Canada. Jun. 10 '89.

Dutch, 20th Century

922 BREMERS, Jean Marianne. *Bagpipe Player.* Yellow bronze. Monogrammed: JMB, marked: "Doedelzakspeelster" and signed: "JeanMarianne BREMERS HELVOIRT NL." No. 3/3. *89.274.11. Helvoirt, The Netherlands. Apr. 21 '89.

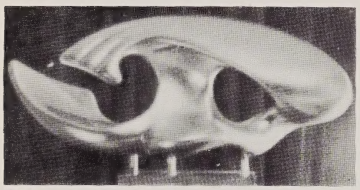
920

921

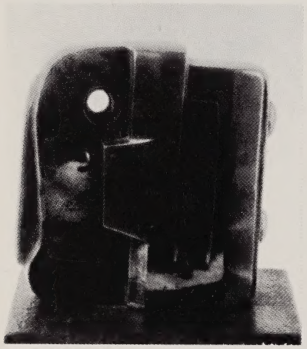
922

923

926



924



925

927

923 BREMERS, Jean Marianne. *Space.* Red bronze. Monogrammed: JMB, marked: "Ruimte" and signed: "JeanMarianne BREMERS HELVOIRT NL." No. 1/1. *89.274.12. Helvoirt, The Netherlands. Apr. 21 '89.

924 BREMERS, Jean Marianne. *Wave.* Red bronze. Monogrammed: JMB, marked: "Golf" and signed: "JeanMarianne BREMERS HELVOIRT NL." No. ?/6. *89.274.13. Helvoirt, The Netherlands. Apr. 21 '89.

English, 20th Century

925 MOORE, Henry (1898-1986). Bronze. Ht. 15.0 cm. with base. Stamped: Morris Singer Founders London on bottom, dated 1952. *89.288. Bremen, Fed. Rep. of Germany. Mar. 29 '89.

European, 18th Century

926 Unknown. *Virgin and Child.* Polychromed limewood. *89.274.3. Ulvenhout, The Netherlands. Apr. 3 '89.

Italian, 17th Century

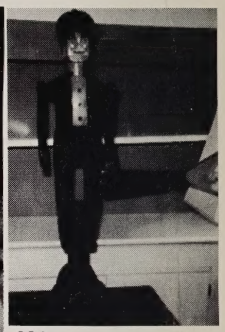
927 Unknown. *A Pair of Angels.* Polychromed wood. Painted brown and yellow. *89.275.3. Montefiascone, Italy. Jun. 21 '89.

Portuguese, 20th Century

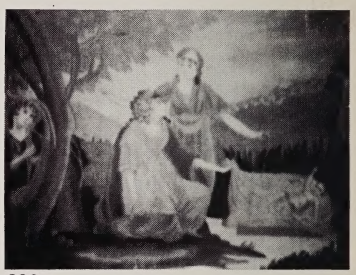
928 Unknown. *Virgin and Child.* Polychromed wood. Approx. ht. 90.0 cm. *89.290. Viera de Leira, Portugal. Aug. 31 '88.

928

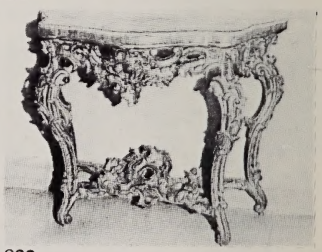
929



931



930



932

933

Decorative Arts

Ceramics, Pottery, Porcelain

929 Royal Worcester, English, 20th century. *Sweet Dreams.* Glazed bone china. Approx. ht. 21.0 cm. *89.291.1. Thames Valley, England. Jul. 12 '89.

Folk Art

930 American, 19th century. Funerary picture. Silk embroidery. Approx. 50.8 x 61.0 cm. In an antique mahogany and gilt frame. *89.279.2. Suttons Bay, MI. Sep. 1 '89.

931 American, 19th century. Whirligig. Wood. Approx. ht. 61.0 cm. Only the figure taken. Some restoration. *89.279.1. Suttons Bay, MI. Sep. 1 '89.

Furniture, Accessories

932 Unknown. Italian, 18th century. A pair of console tables. Gilded wood with arabesqued marble top. 95.0 x 60.0 cm. Marble top is white-veined antique rose in color. *89.275.2. Montefiascone, Italy. Jun. 21 '89.

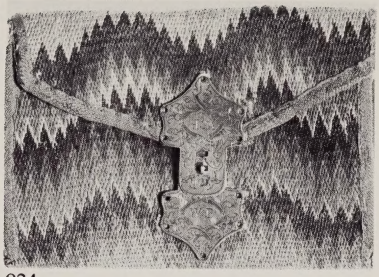
933 Unknown. Italian, 18th century. Series of twelve armchairs. Gilded wood. 130.0 x 68.0 cm. *89.275.1. Montefiascone, Italy. Jun. 21 '89.

Clothing, Costumes

934 CASEY, Samuel. American, 18th century. Purse with clasp, 1750-60. Needlework and silver. 10.2 x 14.6 cm. Antique flame-stitch needlework. Initials W.B., for William Browning, on face of clasp and SC on verso. *89.278. Long Island City, NY. Sep. 28 '89. *Reward.*

Coins

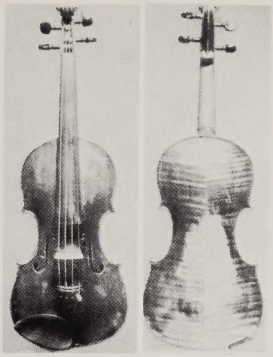
935 ROETTIER, Jan (1631-1703). Flemish, 17th century. Medallion. *Peace of Breda,* ca. 1667. Gold. Diam. 5.72 cm. Recto, profile (facing left) of Charles II, King of England, verso, allegorical figure of Britannia with "FAVENTE DEO" at upper edge and "BRITANNIA" below the figure, inscribed along the rim "CAROLVS.SECUNDUS.DEI. GRATIA.MAG.BRI.FRA.ET.HIB. REX." *89.293. Detroit, MI. Sep. 21 '89. *Reward.*



934

934

935



937

Musical Instruments

936 KONYA, Istvan. School of Cremona. Hungarian, 19th century. Violin. Wood with ebony and ivory inlay. Imitation Stradivarius. Sides inlaid with ebony ornament, edge of front and back plate of body inlaid with small circles of ivory, diam. 3.5 cm., and trapezoids diam. 6-7 cm., between lines of ebony inlay. Sticker reading "Istvan Konya" in Hungarian and Italian located beneath the "F" slit, inside the instrument a sticker bearing "Istvan Konya" and the year of construction. 89.282. Tata, Hungary. Aug. 1 '89.

937 LANDULPHUS, Carolus Ferdinandus. Italian, 18th century. Violin and bow, 1755. Wood with reddish brown varnish. Inscribed on a label inside the instrument: "Carolus Ferdinandus Landulphus fecit Mediolani in Via S. Margaritha anno 1755." The bow was made by W.E. Hill & Sons and is mounted with tortoise-shell and silver. *89.274.14. Rotterdam, The Netherlands. May 13 '89.

Missing Art Alert

Egyptian

938 Relief fragment. 7th century B.C. Limestone. 36.0 x 23.0 x 3.0 cm. Depicts two mourners. *89.287. Brussels, Belgium. Mar. 5 '89.

Byzantine

939 Floor tile. Mosaic. 88.0 x 80.0 cm. Oval. The torso of the Greek goddess Tyche; black, ochre, cream, brown and white tesserae framed in a single row of black tesserae. 89.286. Jerusalem, Israel, Jul. 1 '89.

information is sought regarding 19th and 20th century ***American Indian Artifacts*** *missing from a major anthropology museum in the Western United States*

REWARD

Subject to conditions

Inclusion of works in this publication is based on information that each of the reported pieces is missing and its whereabouts is unaccounted for; listing does not necessarily imply theft or any illegality on the part of any person. The F.B.I. seeks information primarily about the present location of these pieces and the circumstances surrounding their departure from the collection.

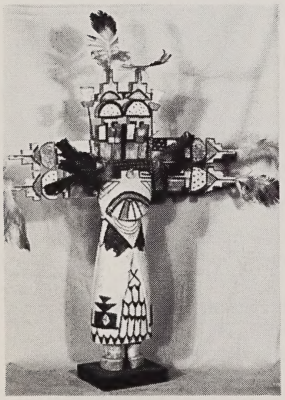
Contact F.B.I. Special Agent Virginia Malloy (213) 272 6161 or IFAR (212) 879-1870.

1 Hopi Indian. *Shalako Maiden* doll. Polychromed wood. Ht. 43.5 cm. excluding feathers. *89.272.6.

2 Hopi Indian. *Star Kachina* doll. Polychromed wood. Ht. 44.5 cm. *89.272.19.

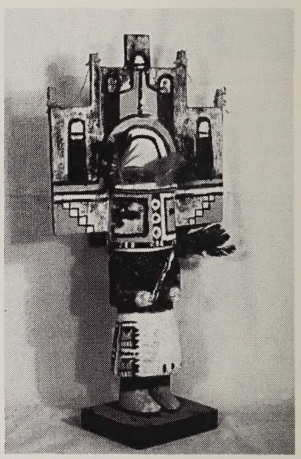
3 Hopi Indian. *Hemis Kachina* doll. Polychromed wood. Ht. 39.5 cm. *89.272.1.

4 Hopi Indian. *Hemis Kachina* doll. Polychromed wood. Ht. 49.0 cm. excluding feathers. *89.272.2.



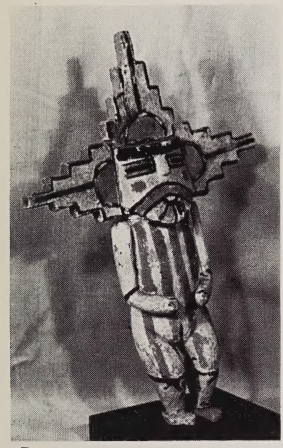
1

2

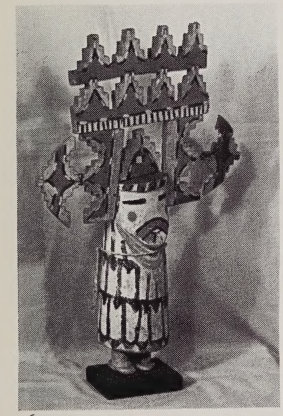


3

4



5



6

7

5 Hopi Indian. *Shalako Maiden* doll. Polychromed wood. Ht. 27.0 cm. *89.272.4.

6 Hopi Indian. *Shalako Maiden* doll. Polychromed wood. Ht. 44.5 cm. *89.272.9.

7 Hopi Indian. *Rainbow Kachina* doll. Polychromed wood. Ht. 23.0 cm. excluding feathers. *89.272.3.

8 Hopi Indian. *Hemis Kachina* doll. Polychromed wood. Ht. 31.0 cm. excluding feathers. *89.272.5.

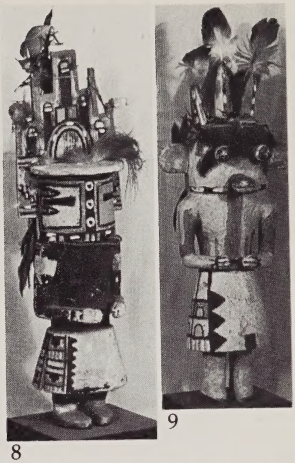
9 Hopi Indian. *Three-horned Kachina* doll. Polychromed wood. Ht. 33.0 cm. excluding feathers. *89.272.7.

10 Hopi Indian. *Green Ahote Kachina* doll. Polychromed wood. Ht. 31.0 cm. excluding feathers. *89.272.8.

11 Hopi Indian. *Huyan Kachina* doll. Polychromed wood. Ht. 17.2 cm. *89.272.10.

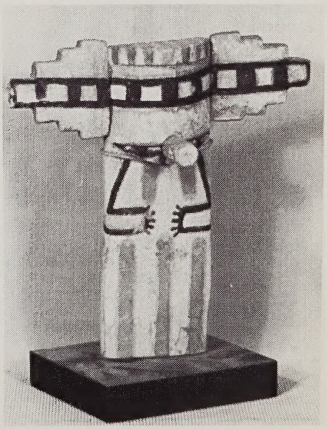
12 Hopi Indian. *Shalako Maiden* doll. Polychromed wood. Ht. 38.5 cm. excluding feathers. *89.272.11.

12

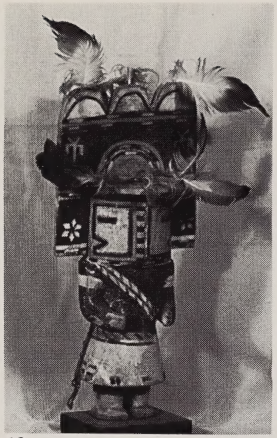


8 9

10

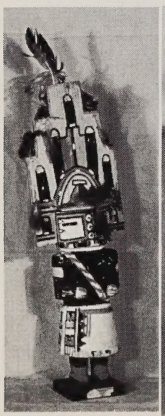


11



13

14



15

16

13 Hopi Indian. *Hemis Kachina* doll. Polychromed wood. Ht. 33.0 cm. excluding feathers. *89.272.13.

14 Hopi Indian. *Sisiyaka Kachina* doll. Polychromed wood. Ht. 25.6 cm. excluding feathers. *89.272.17.

15 Hopi Indian. *Hemis Kachina* doll. Polychromed wood. Ht. 53.5 cm. excluding feathers. *89.272.12.

16 Hopi Indian. *Havasupai Rabbit Stick Kachina* doll. Polychromed wood. Ht. 40.0 cm. excluding feathers. *89.272.14.

17 Hopi Indian. *Hakto* doll. Polychromed wood. Ht. 21.6 cm. *89.272.15.

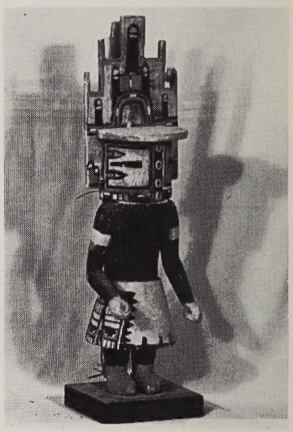
18 Hopi Indian. *Water Bull Snake Kachina* doll. Polychromed wood. Ht. 21.5 cm. excluding feathers. *89.272.16.

19 Hopi Indian. *Hemis Kachina* doll. Polychromed wood. Ht. 35.0 cm. *89.272.20.

20 POHOQUAPTEWA. Hopi Indian. *Shalako Maiden* doll, 1934. Polychromed wood. 92.0 x 61.0 cm. *89.272.23.

17

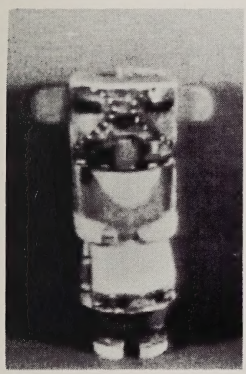
18



19

20

21



22

23

21 Hopi Indian. *Tasap Kachina* doll. Polychromed wood. Ht. 28.8 cm. excluding feathers. *89.272.22.

22 Hopi Indian. *Siskyap Kachina* doll. Polychromed wood. Ht. 25.5 cm. *89.272.18.

23 Zuni Indian. *Salimopiya* doll. Polychromed wood. Ht. 32.5 cm. *89.272.21.

24 Zuni Indian. *Shalako* doll. Polychromed wood. Approx. ht. 39.5 cm. excluding feathers. *89.272.24.

25 Navajo Indian. Man's wearing blanket, ca. 1870-80. W. 187 cm. x L 140 cm. Plain tapestry weave in handspun natural white, handspun natural brown, handspun indigo-dyed blue, and ravelled red yarns. *89.272.25.

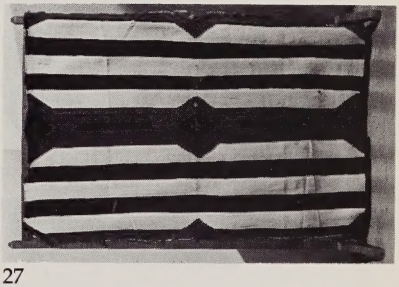
26 Navajo Indian. Man's wearing blanket, ca. 1865-75. W. 166 cm. x L 128 cm. *89.272.27.

27 Navajo Indian. Man's wearing blanket, ca. 1865-75. W. 163 cm. x L 127 cm. Plain tapestry weave in handspun natural white, handspun natural brown, handspun indigo-dyed blue, and ravelled red yarns. *89.272.29.

24

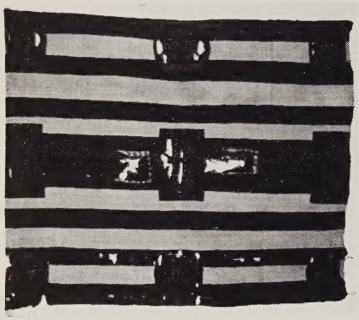
25

26



27

28



29

30

28 Navajo Indian. Man's wearing blanket, ca. 1800-50. W. 193 cm. x L 142 cm. Plain tapestry weave in handspun natural white, handspun natural brown, and handspun indigo-dyed blue yarns. *89.272.31.

29 Navajo Indian. Man's wearing blanket, ca. 1865-75. W. 191 cm. x L 152 cm. Plain tapestry weave in handspun natural white, handspun natural brown, handspun indigo-dyed blue, handspun vegetal-dyed green, and ravelled red yarns. *89.272.30.

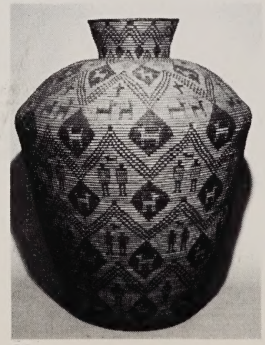
30 Navajo Indian. Poncho-style serape, ca. 1840-60. W. 127 cm. x L 171 cm. Plain tapestry weave in handspun natural white, handspun indigo-dyed blue and ravelled red yarns; a slit in center of tapestry. *89.272.26.

31 Acoma Indian. Woman's manta/dress, ca. 1860-80. Embroidered fabric, W. 142 cm. x L 122 cm. Ground fabric natural brown or black wool. Center of textile in diagonal twill weave; ends in plain weave with embroidered designs predominantly in two-ply ravelled red yarn and with details in a loose handspun or ravelled two-ply yellow yarn. *89.272.28.

32 Plains Indian. Saddle blanket. Beaded hide. W. 62 cm. x l. 147 cm. *89.272.32.

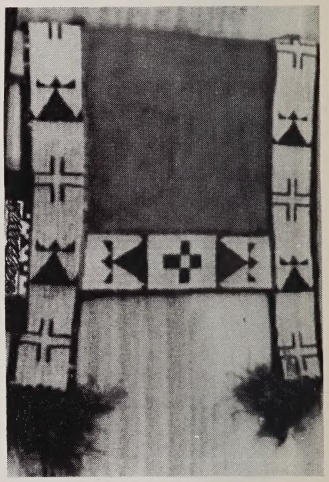
33 Apache Indian. Storage basket. Ht. 87.5 x diam. 71.0 cm. *89.272.46.

34 Apache Indian. Storage basket. Ht. approx. 76-86.0 cm. *89.272.43.

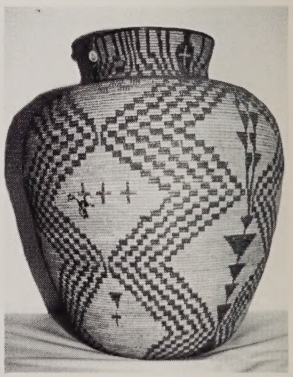


33

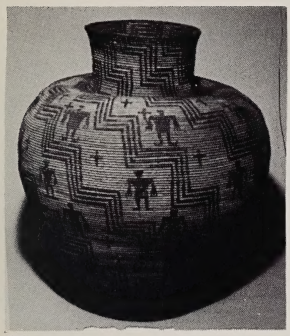
31



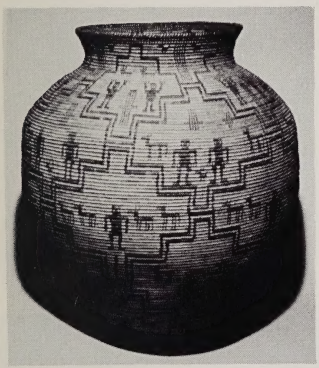
32



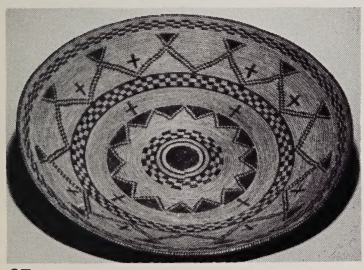
34



35



36



37

35 Apache Indian. Storage basket. Ht. 71.0 x diam . 47.0 cm. *89.272.47.

36 Apache Indian. Storage basket. Ht. 56.0 cm. *89.272.50.

37 Apache Indian. Basketry bowl. Ht. 11.5 x diam. 61.0 cm. *89.272.44.

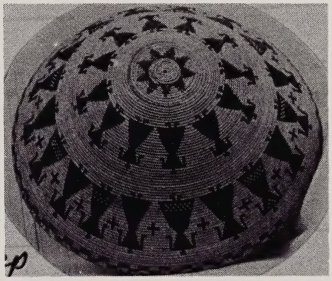
38 Inyo-Kern Indian. Basket. Depth 16.5 x diam. 39.5 cm. *89.272.40.

39 Papago Indian. Basket. Diam. 26.5 cm. *89.272.39.

40 Pima Indian. Basket. Diam. 14.0 cm. *89.272.38.

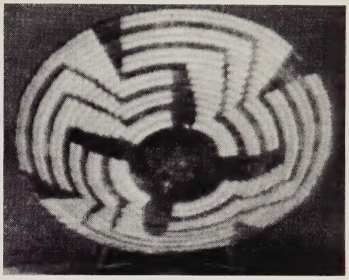
41 Pima Indian. Basketry plaque. Diam. 15.0 cm. *89.272.41.

42 Pima Indian. Basket. Ht. 15.0 x diam. 46.0 cm. *89.272.49.



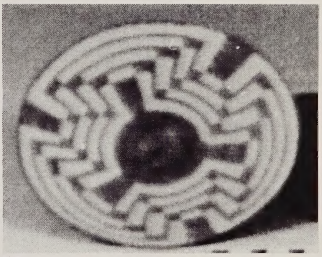
38

38

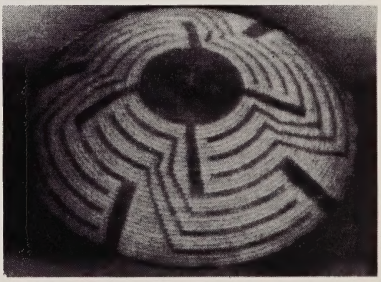


39

40



41



42

43

44

45

46

43 Pima Indian. Basket. D. 14.0 x diam. 44.0 cm. *89.272.51.

44 Pima Indian. Basketry bowl. Ht. 10.0 x diam. 32.5 cm. *89.272.48.

45 Pima Indian. Miniature basket. Ht. 3.5 x diam. 11.5 cm. *89.272.42.

46 Tulare Indian. Basket. Ht. 35.0 x diam. 66.0 cm. *89.272.45.

47 Acoma Indian. Jar. Ceramic. Diam. 30.5 cm. *89.272.34.

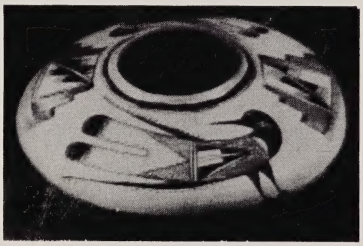
48 Hopi Indian. Jar. Ceramic. Diam. 25.0 cm. *89.272.33.

49 Hopi Indian. Sikyatki jar. Polychromed ceramic. Approx. diam. 37.0 cm. *89.272.37.

50 Laguna Indian. Jar. Ceramic. Ht. 34.0 x diam. 35.5 cm. *89.272.35.

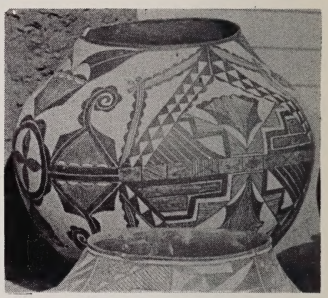
51 Zuni Indian. Jar. Ceramic. Ht. 25.5 x diam. 32.0 cm. *89.272.36.

47

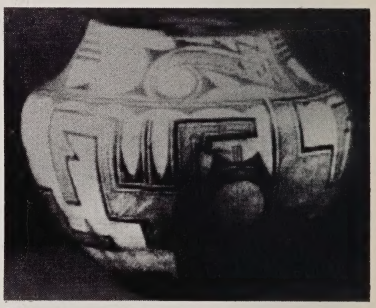


48

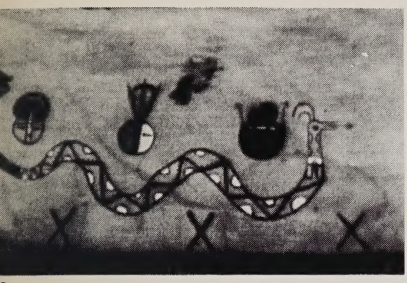
49



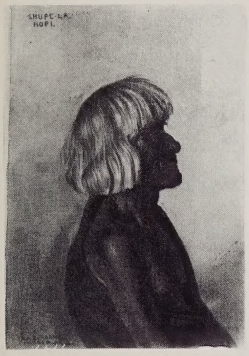
50



51



2



53

54

52 HERRERA, Martin. Santo Domingo Dance kilt, ca. 1920. Painted canvas. 71.0 x 102.0 cm. *89.272.65.

53 BURBANK, Eldridge Ayer (1858-1949). *Portrait of a Hopi Man,* 1904. Oil on canvas. Subject has gray hair and wears red blanket, set against gray background. Marked in two lines in u/l: "SHUPE-LA" and "HOPI," signed in l/l in two lines: "E.A. BURBANK" and "POLACCO, ARIZ.", dated in l/r 1904. *89.272.55.

54 CASSIDY, Ira D. Gerald (1879-1934). *Old Man of Tesuque.* Watercolor. 49.5 x 35.0 cm. Signed in l/r: "Gerald Cassidy" in cursive hand. *89.272.56.

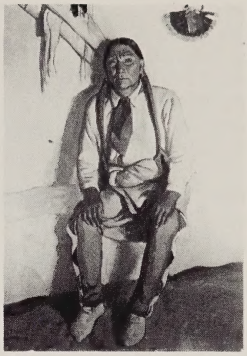
55 DIXON, Maynard (1875-1946). *Plains Indian Holding a Catlinite Pipe.* Oil on canvas. 128.0 x 102.0 cm. with frame. Full-length portrait; may bear number 609.G.717. 89.272.64.

56 DIXON, Maynard (1875-1946). *Taos Indian Man, September 1931.* Oil on canvas, possibly mounted on cardboard. 76.0 x 65.0 cm. Subject wears white shirt; green blanket, tie and hair-wrapping; red leggings with bead stripes at the sides, and yellowish moccasins. Signed in l/l in two lines: "MAYNARD DIXON" and "Taos N. Mex". *89.272.54.

57 DIXON, Maynard (1875-1946). *Washo Wickiup, Carson, Nevada, 1919.* Oil on canvas, mounted on cardboard. 37.5 x 43.0 cm. Washo dwelling on desert with mountains in background; may bear number 151.G.5. 89.272.53.

58 DIXON, Maynard (1875-1946). *Namaki, Hopi Snake Priest of Walpi, Arizona, September 1923.* Oil on canvas, mounted on cardboard. 75.0 x 49.0 cm. Full-length portrait of subject wearing ceremonial costume; may bear number 151.G.4. 89.272.52.

59 DIXON, Maynard (1875-1946). *Portrait of Hopi Named Ka-kup-ti.* Crayon on paper. 41.0 x 29.0 cm. Signed: "M.D."; may bear number 609.G.595. 89.272.59.



56

60 DIXON, Maynard (1875-1946). *Portrait of Hopi Named Kweh-cham-s'a.* Crayon on paper. 41.0 x 29.0 cm. Signed: "M.D."; may bear number 609.G.594. 89.272.58.

61 DIXON, Maynard (1875-1946). *Portrait of Hopi Named Kwuh-yau-wai-ma.* Crayon on paper. 41.0 x 29.0 cm. Signed: "M.D."; may bear number 609.G.599. 89.272.62.

62 DIXON, Maynard (1875-1946). *Portrait of Hopi Named Nava-si.* Crayon on paper. 41.0 x 29.0 cm. Signed: "M.D."; may bear number 609.G.597. 89.272.60.

63 DIXON, Maynard (1875-1946). *Portrait of Hopi Named Se-lo.* Crayon on paper. 41.0 x 29.0 cm. Signed: "M.D."; may bear number 609.G.593. 89.272.57.

64 DIXON, Maynard (1875-1946). *Portrait of Hopi Named Sitai-mav or Si-tai-mav.* Crayon on paper. 41.0 x 29.0 cm. Signed: "M.D."; may bear number 609.G.598. 89.272.61.

65 DIXON, Maynard (1875-1946). *Portrait of Hopi Named Wa-zhri.* Crayon on paper. 41.0 x 29.0 cm. Signed: "M.D."; may bear number 609.G.601. 89.272.63.

Index

American
Prints, Drawings 913
Sculpture 918-19
Folk Art 930-31
Clothing, Costumes 934
Baugniet, M.L. 876
Belgian
Paintings, Pastels, Mixed Media Works, Watercolors 876-83
Bonnat, L.J.F. 896
Bremers, J.M. 922-24
Bulgarian
Paintings, Pastels, Mixed Media Works, Watercolors 884-85
Byzantine
Ceramics, Pottery, Porcelain 939
Canadian
Sculpture 920-21
Caron, M. 877
Casey, S. 934
Church, F.S. 913
Dance, S.N. 889
Dupas, J.T. 915-17
Dutch
Paintings, Pastels, Mixed Media Works, Watercolors 886-88
Prints, Drawings 914
Sculputre 922-24
Egyptian
Sculpture 938
English
Paintings, Pastels, Mixed Media Works, Watercolors 889-90
Sculpture 925
Ceramics, Pottery, Porcelain 929
European
Paintings, Pastels, Mixed Media Works, Watercolors 891-94
Sculpture 926
Flemish
Coins 935
Flouquet, P.L. 878-79
French
Paintings, Pastels, Mixed Media Works, Watercolors 895-98
Prints, Drawings 915-17
Gaillard, J.J. 880
German
Paintings, Pastels, Mixed Media Works, Watercolors 899-900
Hendriks, F.H. 888
Hungarian
Musical Instruments 936
Italian
Paintings, Pastels, Mixed Media Works, Watercolors 901-12
Sculpture 927
Furniture, Accessories 932-33
Musical Instruments 937
Kennedy, S. 920
Knight, C. 918
Konstantinov, A. 884-85
Konya, I. 936
Landulphus, C.F. 937
Liardi, D. 921
Maes, K. 881-82
Marembert, J. 897-98
Moore, H. 925
Nonas, R. 919
Princess of Nassau 892
Portuguese
Sculpture 928
Renoir, P.A. 895
Roettier, J. 935
Royal, Worcester 929
Spitzweg, C. 899-900
Stannard, E.H. 890
Steven, F. 883
Winter, H. van 914

Missing Art Alert Index

American
Paintings, Pastels, Mixed Media Works, Watercolors 53-65
Indian 1-51
Acoma 31, 47
Apache, 35-37
Burbank, D.G.E. 53
Cassidy, I. 54
Dixon. M. 55-65
Herrera, M. 52
Hopi 1-22, 48, 49
Inyo-Kern 38
Laguna 50
Navajo 25-30
Papago 39
Pima 40-45
Plains 32
Pohoquaptewa 20
Santo Domingo 52
Tulare 46
Zuni 23-24 ,51

Do you have friends who would like to know about

IFAR

its publication, authentication service,

its stolen art archive ?

AN INVITATION TO JOIN IFAR

SUBSCRIBER	Individual $50	Commercial $65 Institutional $65

Subscriber: one-year subscription to *IFARreports*, notice of events.
Overseas subscribers add $20 for mailing costs.

ACTIVE SUBSCRIBER	Individual $80	Commercial $100 Institutional $100

Active Subscriber and all members: one-year subscription to *IFARreports* and complimentary admission to IFAR Evenings.

MEMBERSHIP:		
MEMBER	Individual $250	Corporate $1,000
PATRON	Individual $1,000	Corporate $5,000
BENEFACTOR	Individual $5,000	Corporate $10,000

Make checks payable to IFAR, 46 East 70th Street, New York, N.Y. 10021, 212/879-1780.

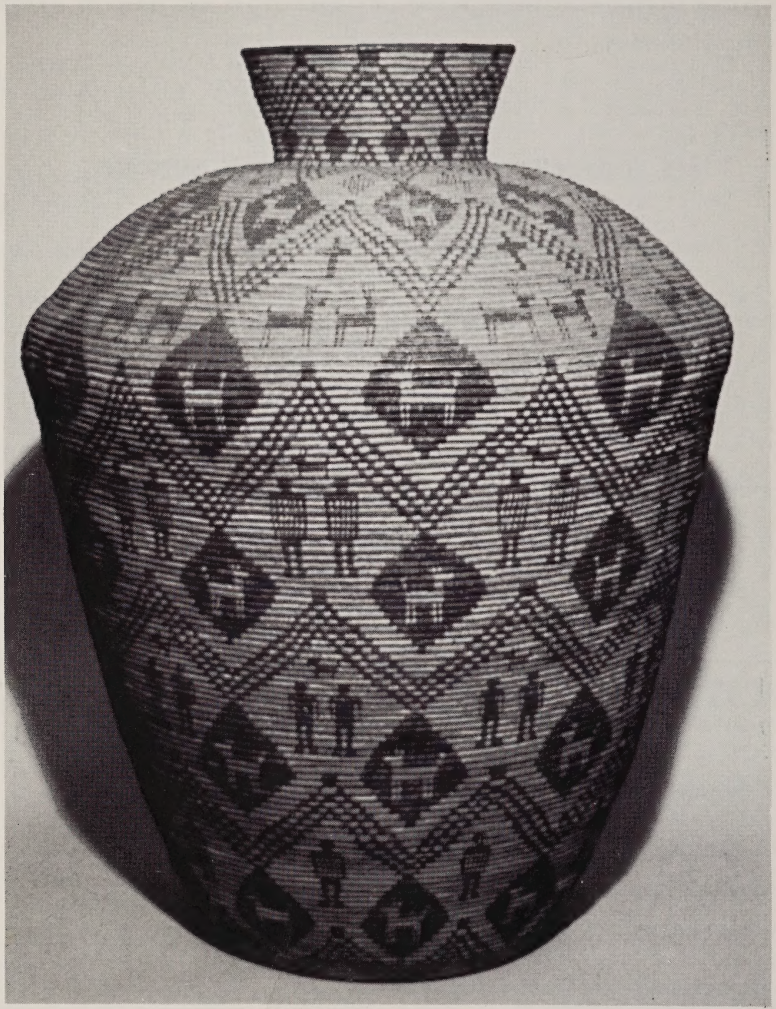
name

address

city, state, zip

telephone

All membership contributions are tax-deductible.



American Apache Indian basketry bowl, 19th-20th century, missing from a U.S. museum.